





The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 17 March - 1.30pm

**Cape, Colonial, Oriental
& Continental Silver, Furniture
& Decorative Arts,
including A Cape, Colonial &
Indian Collection of Silver and
The Gavin Watkins Collection
of Cape Furniture Part II**

Lots 211–380

OPPOSITE

Lot 278 An 18th century set of six walnut, fruitwood and ivory-inlaid side chairs,
probably Indo-Portuguese (details)

211

A pair of Indian Colonial silver spurs, John Hunt, Calcutta, late 18th/early 19th century

each heel band with a buckle, the neck with pointed rowel, 125g all in, 13cm long (2)

R12 000–15 000

211



212

An Indian Colonial silver brandy warmer and cover, John Hunt, Calcutta, late 18th/early 19th century

with circular body, later turned part wood side handle, the conforming cover with turned wood finial, 465g all in, 9,5cm high

R12 000–15 000

212



213

A Colonial silver tea caddy, maker's mark possibly JR, 19th century

cylindrical with fluted sides, the cover engraved with the initials 'W.v.H.', 130g, 10cm high

R6 000–8 000

213





*214

**A Cape silver two-handled sugar bowl
and cover, Gerhardus Lotter, late
18th/early 19th century**

the sides applied with a pair of rope-twist handles with
leaf terminals, with beaded borders, waisted domed
circular foot, the conical cover with carved ivory
pineapple and silver leaf finial, 310g, 15,2cm high

R60 000–80 000

NOTES

Welz, Stephan. (1976) *Cape Silver
and Silversmiths*, Cape Town:
Balkema. Page 101, where a
similar example is discussed



215

**A Cape silver two-handled sugar basket,
Daniel Heinrich Schmidt, late 18th century**

oval, the rim moulded in relief with flowerheads and foliage, the compressed ovoid fluted body with rocaille decoration, the sides applied with hinged drop foliate handles, raised on four pierced legs headed by openwork flowerheads on shell-shaped feet, 200g, 8,1cm high

R80 000–100 000



216

detail

216

**A Cape silver salver,
Johannes Combrink, late
18th/early 19th century**

circular, the centre engraved with a ribbon-bordered vacant reserve, the rim with alternating bead and foliate border, raised on three claw and ball feet, *small area to beaded border restored, 330g, 19cm diameter*

R45 000–50 000



217

detail

217

**A Cape silver salver,
Lawrence Twentyman,
early 19th century**

circular, the centre engraved with a crest, the rim with reeded border, raised on three claw and ball feet, *some oxidation, 380g, 19,3cm diameter*

R30 000–40 000



216



217

218

**A Cape silver beaker,
Willem Godfried Lotter,
19th century**

tapering, the body engraved with a ribbon-headed oval cartouche with initials, with reeded rim and footrim, gilt interior, *split to rim*, 105g, 7,5cm high

R5 000–8 000

219

**A Cape silver Bible clasp,
Willem Godfried Lotter,
19th century**

engraved with wriggle-work, 5,7g; and a Colonial silver vinaigrette, maker's initials ML, 19th century, octagonal, with engraved hinged cover, detached pierced grille, the side with loop handle, gilt interior, 9g, 2cm wide (2)

R5 000–7 000

220

**A silver toilet requisite,
possibly Colonial,
19th century**

the frame with hinged earpick, nail cleaner, toothpick, tongue scraper and seal engraved with the initials 'ML', the sides moulded in relief with a figural mask, 36,2g, 7,5cm long

R6 000–8 000



218



219



220



221



222



223



224



225



226

221

A Cape silver-mounted cowrie shell snuff box, Johannes Combrink, 19th century

the shell set in a scalloped border, with gilt interior, 5,8cm long; and another, Daniel Beets, the mount engraved with the initials 'GH' within wriggle-work borders, shell damaged, 8,4cm long (2)

R7 000–9 000

222

A Scottish Provincial silver-mounted cowrie shell snuff box, apparently unmarked, 19th century

the shell set in a scalloped border, the hinged base engraved with the initials 'JH' flanked by a thistle wreath, enclosed by an engraved leaf border, 7,5cm long

R4 000–6 000

223

A Cape silver snuff box, Johannes Marthinus Lotter, 19th century

rectangular, the hinged cover engraved with the initials 'MHK', with an engraved thumbpiece and gilt interior, 68,2g, 6,8cm wide

R4 000–6 000

224

A Cape silver snuff box, apparently unmarked, 19th century

lozenge-shaped, with engraved hinged cover, 33,5g, 6cm long

R3 000–4 000

225

A Cape silver snuff box, Johannes Marthinus Lotter, 19th century

rectangular, the hinged cover engraved with 'IAJL 3/7/65' against a wriggle-work and diaper ground, with shell-shaped thumbpiece, the base with wriggle-work borders centring a foliate motif, 68,5g, 6,5cm wide

R3 000–4 000

226

A Colonial silver box, apparently unmarked, 19th century

heart-shaped, with ring attachment, 42,4g, 4,5cm long

R4 000–6 000

227

A Cape silver Old English pattern soup ladle, unknown maker's mark 'HNS', 19th century

250g

R4 000–6 000

228

A Cape silver Fiddle pattern soup ladle, Johannes Marthinus Lotter, 19th century

the terminal engraved with the initials 'ML', 225g

R6 000–8 000

229

A Cape silver Fiddle pattern soup ladle, William Moore, mid 19th century

the terminal engraved with the initials, 'W.T.', 235g

R5 000–7 000

230

Seven Cape silver Fiddle pattern teaspoons, Peter Clarke Daniel, Lawrence Holme Twentyman and Daniel Beets, 19th century

the terminals engraved with various initials, 135g all in (7)

R1 500–2 000

227



228



229



230



231

A Cape silver marrow scoop, Christiaan Kruger, late 18th century

engraved with a vase of flowers, 45g; and another, Lawrence Holme Twentyman, 40g (2)

R4 000–6 000

232

Four Cape silver Fiddle pattern salt spoons, William Moore, Lawrence Holme Twentyman and Lodewyk Willem Christiaan Beck, 19th century

one engraved with initials, 60g all in; a Cape silver Fiddle pattern mustard spoon, Lodewyk Willem Christiaan Beck, mid 19th century, 15g; and a Cape silver Hanoverian pattern sauce ladle, Daniel Beets, early 19th century, 10g (6)

R1 500–2 000

231



232



233

Four Cape silver konfynt or atjar forks, Johannes Combrink, 19th century

two Fiddle pattern examples, two Hanoverian pattern examples, *70g all in*; and an Old English pattern example, Gerhardus Lotter, early 19th century, engraved with the initials 'PM', *10g (5)*

R1 500–2 000

234

A Cape silver Fiddle pattern butter knife, William Moore, mid 19th century

45g

R1 500–2 000

235

A Cape silver Fiddle pattern soup ladle, Lawrence Holme Twentyman, 19th century

the terminal engraved with the initials 'JEB', *240g*

R5 000–7 000

236

A Cape silver Fiddle pattern sauce ladle, Lawrence Holme Twentyman, 19th century

the terminal engraved with the initials 'EE', *55g*; and another, possibly Hendrik Slosser, 19th century, the terminal engraved with the letter 'H', *20g (2)*

R4 000–6 000

237

Three Cape silver Fiddle pattern basting spoons, Georg Egbertus Wolhuter, early 19th century

310g (3)

R7 000–9 000



233



234



235



236

238

Ten Cape silver Fiddle and Old English pattern table forks, Daniel Beets, Lawrence Holme Twentyman, Johannes Marthinus Lotter, Willem Godfried Lotter, Jan Lotter and Fredrik David Waldek, 19th century

two with engraved terminals, *595g all in*; and three Cape silver Fiddle and Old English pattern dessert forks, Oltman Ahlers and Johannes Combrink, *120g all in (13)*

R9 000–12 000



237



238



239



240



241



242



243



244

239

Sixteen Cape silver Fiddle pattern and Old English pattern table spoons, Johannes Combrink, Willem Godfriend Lotter, Gerhardus Lotter, Carel David Lotter, Daniel Beets and unknown maker's mark 'HNS', 19th century

940g all in (16)

R7 000–9 000

240

Nine Cape silver Old English pattern teaspoons, Gehardus Lotter, Carel David Lotter, Willem Godfried Lotter, J de Jongh and possibly William Cole, 19th century
two with engraved terminals, *160g all in (9)*

R1 500–2 000

241

A Cape silver King's pattern dessert spoon, Fredrik David Waldek, 19th century

the terminal engraved with initials, *65g*; and another Fiddle pattern example, Abraham Abrahams, the terminal engraved with initial 'F', mid 19th century, *25g (2)*

R2 000–3 000

242

A set of four Cape silver Old English Feather Edge pattern teaspoons, unknown maker's mark 'HNS', 19th century

each engraved with the initials 'LA', *65g all in (4)*

R1 000–1 500

Various properties

243

A Cape silver Fiddle pattern ladle, William Moore, 19th century

the terminal engraved with 'JH du P', *275g*

R4 000–6 000

PROVENANCE

Jan Hendrik du Plessis (1826-1891) married Harriet Barker. Johannes du Plessis (1868-1935) married Aletta Helena Albertyn in 1917. Jean Henri du Plessis (1917-1981) married Elise van Heerden in 1947. Thence by descent to the current owners.

244

A Cape silver Fiddle pattern sauce ladle, William Moore, 19th century

the terminal engraved with 'JH du P', *70g*

R2 000–3 000

PROVENANCE

The Du Plessis family collection

245

An important Cape silver presentation cup and cover, John Townsend, circa 1833

the sides applied with ram's-head handles, to a knopped stem and spreading circular foot, the domed cover moulded in relief with vine and leaf border, with detachable grape and leaf finial, the body engraved 'The Cape of Good Hope Agricultural Society, instituted in 1831', the reverse engraved 'Presented to Mr IJ Marais, of Groot Drakenstein on the 22 June 1833 for the best sample of Wine', 620g, 23,5cm high

R100 000–140 000

NOTES

"Established in 1831, the Cape of Good Hope Agricultural Society was the first agricultural association to encourage wine farmers to make better wine, many cups and prizes being awarded. This tradition was followed by agricultural societies from 1833. During 1832 branches of the Association were founded in Stellenbosch, Worcester, Tulbagh and Swellendam. On 22 June 1833, at the annual general meeting, the first prize was awarded to IJ Marais, a wine farmer from the Waterval Farm, Groot-Drakenstein. Mr Marais won 100 Rixdollars for the best sample of Cape Madeira wine. The Chairman, Sir John Wylde, also presented him with a silver cup.

This competition was not held again until 1843 when the first prize was awarded to Willem Herold, a young wine farmer from Cloetesdal, Stellenbosch. Isaac Marais (who won first prize in 1833) won the second prize. The Association held a competition once again on 6 September 1845.



Competing for a £25 cup, a £20 cup and a £15 cup, Isaac Marais won the £20 cup. The Cape of Good Hope Agricultural Society was at the forefront in offering prizes, such as cups, to encourage better brandy production. Apparently (for various reasons) there was not great enthusiasm for this competition among wine farmers. Consequently the competition was terminated in 1848, after which the cup

became the property of IJ Marais from the Waterval farm, Groot-Drakenstein, as he had won the competition three times before'" Van Zyl, DJ. (1975) *Kaapse Wyn en Brandewyn 1795-1860*, HAUM.

Excerpt from a letter dated 6 January, 1983, from the Director, South African Cultural History Museum, Cape Town, to Mr CJ Retief (translated from the Afrikaans).



detail



detail



246

**A Cape silver beaker,
Lodewyk Willem Christiaan
Beck, mid 19th century**

the tapering cylindrical body engraved
with the initials 'PRJ', with reeded rims,
the base inset with a Victoria half crown,
1844, gilt interior, 115g, 7cm high

R20 000–25 000

247-248

No Lots

249

**A Cape Transitional
stinkwood and yellowwood
cabinet-on-stand, late
18th century**

the moulded architectural cornice above a star-inlaid panel, a pair of double panelled doors below, each panel with a star-inlay, enclosing two shelves and two short drawers, the moulded stand with a pair of frieze drawers, raised on square-section tapering legs joined by a wavy cross-stretcher, on block feet, 221cm high, 138cm wide, 69cm deep

R300 000–350 000

LITERATURE

Baraitser, Michael, and Obholzer, Anton. (1987) *Town Furniture of the Cape*, Cape Town: Struik. A similar example is illustrated on page 58, numbers 175, 176 and 177.

NOTES

cf. A similar example sold by Stephan Welz & Co. in Association with Sotheby's, Cape Town, The Collection of Dr Gavin Watkins, 29th January 1998, lot 364



250

**A Cape Neo-classical
stinkwood triangular-
pediment cupboard, early
19th century**

the split triangular pediment centred by a turned finial, above a pair of panelled doors, with a frieze drawer below, raised on square-section tapering legs, with silver escutcheon plates, unmarked, *254cm high, 150,5cm wide, 50cm deep*

R200 000–300 000

251

**A Cape Neo-classical
stinkwood rusbank, first
quarter 19th century**

the four-part arched top rail above conforming pierced splats, curved arms with scroll terminals, riempie seat on square-section legs joined by H-shaped stretchers, *220cm long*

R25 000–30 000

252

**A Cape Neo-classical
stinkwood and yellowwood
peg-top gateleg table, early
19th century**

the hinged rectangular twin-flap top above a shaped frieze, on square-section fluted legs with stop feet, *72cm high, 189,5cm long, fully open, 130cm wide*

R250 000–300 000

PROVENANCE

Formerly in the Cape furniture collection of the late Mr Graham Boonzaaier, Blaauwklippen Wine Estate, Somerset West



250



251



252



253

253

**A harlequin set of seven
Cape Neo-classical
stinkwood side chairs,
early 19th century**

each curved top rail with pierced
cresting, above a pierced harp-shaped
splat, riempie seat, on square-section
tapering legs joined by an H-shaped
stretcher (7)

R50 000–70 000

254

**A South-Eastern Cape
'De Rust' yellowwood
and stinkwood kist, late
19th century**

with hinged rectangular top, the front
and sides with chequerboard borders
centring turned and iron carrying-
handles, on ring-turned feet, 57,5cm
high, 92cm wide, 55cm deep

R40 000–50 000



254

255

A Cape fruitwood tolletjie chair, early 19th century

with plain top and mid rails joined by plain spindles, riempie seat, on turned legs joined by three rows of box-stretchers

R4 000–6 000



255

256

A Cape stinkwood tolletjie chair, late 18th/early 19th century

with turned top and bottom rails united by five vertical turned spindles, turned and ring-turned side supports headed by finials, riempie seat, on turned legs joined by double box-stretchers

R10 000–15 000



256

257

A Cape yellowwood and painted kist, 19th century

with hinged rectangular top, the front painted with red and yellow flowers against a green ground, the tapering sides applied with iron carrying-handles, 43cm high, 88cm wide, 51cm deep

R20 000–25 000



257

Various properties

258

A pair of Cape stinkwood Tulbagh side chairs, 18th century

each with wave-shaped back centring
an oval caned panel, baluster-turned
side supports headed by turned finials,
caned seat, on baluster-turned legs
joined by stretchers, with bun feet (2)

R40 000–50 000

PROVENANCE

Dr William Frederick Purcell (1866-1919)
and thence by descent. William Purcell
was an arachnologist and biologist
and was involved with the restoration
of Koopmans De Wet House Museum,
Cape Town. He was a well known
collector of Cape furniture

LITERATURE

Baraitser, Michael and Obholzer Anton.
(1987) *Town Furniture of the Cape*, Cape
Town: Struik. Illustrated on page 164,
number 670.

Baraitser, Michael and Obholzer Anton.
(1978) *Cape Country Furniture*, Cape
Town: Struik. Illustrated on page 30,
number 42.

259

A Cape stinkwood Queen Anne style side chair, first half 18th century

with arched shaped top above a vase-
shaped splat and conforming mid rail,
caned seat, on square-section legs
joined by stretchers, *restorations*

R20 000–25 000



258



259



260

**A pair of Cape teak and caned
corner chairs, 18th century**

each with panelled back, caned seat, on
baluster and ring-turned legs joined by box-
stretchers, on bun feet (2)

R120 000–150 000

LITERATURE

Baraitser, Michael and Obholzer, Anton.
(1987) *Town Furniture of the Cape*, Cape
Town: Struik. Illustrated on page 644,
number 645.

261

**A Cape stinkwood armchair,
late 18th/early 19th
century**

the curved top rail with cresting
above a pierced splat, outswept arms,
serpentine caned seat on cabriole legs
and pointed front feet

R8 000–10 000

262

**A Cape Neo-classical
mulberrywood armchair,
early 19th century**

the arched top rail above a pierced
splat, downcurved arms, caned seat, on
tapering square-section legs joined by
an H-shaped stretcher

R20 000–25 000

NOTES

cf. Pearce G.E. (1960) *Eighteenth Century
Furniture in South Africa*, Pretoria: J.L.
van Schaik. A similar chair is illustrated
on page 64, number 77. The measured
drawing for this chair is illustrated on
page 66, plate 13.

cf. Important Cape Furniture from
the Collection of Dr Gavin Watkins,
Cape Town, sold Stephan Welz & Co
in Association with Sotheby's, 29th
January 1998, lot 386

263

**A Cape teak side cupboard,
late 18th century**

the moulded rectangular top above a pair
of fielded panelled doors and sides, the
interior *later* fitted with a pair of drawers
and two short shelves, on cabriole legs
and claw and ball feet, *restorations*, 112cm
high, 130cm wide, 60cm deep

R80 000–100 000



261



262



263

264

**A Cape Neo-classical
stinkwood armchair, early
19th century**

with notched top rail above a pierced
splat, outcurved arms, drop-in caned
seat, on tapering fluted legs joined by
an H-shaped stretcher

R15 000–20 000



264

265

**A Cape Neo-classical
stinkwood armchair, early
19th century**

with moulded and curved top rail
above a pierced splat, fluted posts
and arm supports, out-curved arms,
upholstered drop-in seat, on tapering
fluted legs with block feet

R20 000–25 000



265

NOTES

cf. Fransen, Hans. (1970) *The Cape Chair*,
Cape Town. A similar chair is illustrated
on page 64, illustration number 52.

266

**A Cape teak gate-leg table,
18th century**

the rectangular two-plank twin-flap
top above a plain frieze, on ring-turned
baluster legs joined by stretchers,
restorations, 71cm high, 193cm long, open,
137cm wide

R100 000–150 000



266

267

A pair of Cape Regency stinkwood armchairs, first quarter 19th century

each with curved reeded top rail above a pierced mid rail centred by a rondel, reeded downcurved arms on baluster supports, caned seat, on ring-turned tapering legs, *restorations* (2)

R20 000–25 000

NOTES

cf. Baraitser, Michael and Obholzer, Anton. (1987) *Town Furniture of the Cape*, Cape Town: Struik. A similar pair are illustrated on page 192, number 810



267

268

A set of six Cape Regency stinkwood and yellowwood inlaid dining chairs, first quarter 19th century

including a pair of armchairs, each with plain top above a carved bow-tie mid rail, caned seat, on ring-turned legs (6)

R35 000–40 000

269

An assembled set of ten Cape stinkwood 'Kerkstoel' chairs, early 19th century

each with notched top rail above a pair of curved mid rails, caned seat, on ring-turned legs, each back seat-rail carved KERKSTOEL (10)

R40 000–50 000

NOTES

cf. Fransen, Hans. (1970) *The Cape Chair*, Stellenbosch University. A similar chair is illustrated on page 69, illustration 67

270

A Cape yellowwood and stinkwood peg-top gate-leg table, late 18th/early 19th century

with rectangular top, square-section tapering legs joined by stretchers, on block feet, *restorations*, 71cm high, 126cm deep, 198cm wide open

R80 000–100 000



268



269



269

detail



270

271

**A Cape stinkwood and yellowwood
side cupboard, 19th century**

the outset rectangular top above a pair of panelled doors enclosing three shelves and two drawers, with panelled sides, on square-section tapering legs, 142,5cm high, 132cm wide, 54cm deep

R80 000–100 000

272

**A South East Cape stinkwood and
inlaid rusbank, 19th century**

the moulded inlaid top rail above a row of pierced splats inlaid with leaf and heart motifs, down curved arms, riempie seat, on tapering square-section legs joined by side stretchers, 186cm long

R20 000–30 000

LITERATURE

Baraitser, Michael and Obholzer, Anton. (1978) *Cape Country Furniture*, Cape Town: Struik. Illustrated on page 136, number 467

273

**A Transvaal kiaat rusbank, James
Smith, circa 1900**

with wave-shaped top rail above a row of reeded splats, outcurved solid panelled arm supports with punchwork decorations, riempie seat, on square-section chamfered and notched legs joined by reeded stretchers, on tapering feet, 216,5cm long

R15 000–20 000

James Smith was born in Bradford, Yorkshire. Having moved to South Africa, he worked as a woodcutter and furniture maker in the Tzaneen area where he met Sir Lionel and Lady Phillips, who had a farm at nearby Woodbush. Florence Phillips, who was doing a great deal to promote arts and crafts projects in South Africa, introduced Smith to Sir Herbert Baker, with the idea that he make furniture after designs by Baker. Baker later employed James Smith for the woodwork and carvings of the Union Buildings.



271



272



273



274

274

A Victorian brass two-handled Standard Gallon measure

inscribed "Potter, Poultry, London",
19cm high

R20 000–25 000



275

275

A Victorian brass Imperial half gallon measure,
Cape of Good Hope, 1876

stamped "POTTER, LONDON", 16cm high

R20 000–25 000



276

276

A brass Imperial quart measure, Govt. of the Transvaal, 1889

13cm high

R15 000–20 000



*277

**A rosewood and ivory-inlaid work box,
18th century, Vizagapatam**

the hinged rectangular top inlaid with a floral spray enclosed by a border of scrolling foliage and flowerheads, the sides carved with scroll and leaf handles and flanked by floral sprays, the interior fitted with six divisions, on a *later* Victorian hardwood and ivory-mounted stand, with a double row of turned spindles joined by a stretcher, on out-swept legs with brass cappings and castors, applied with turned ivory bosses, 76cm high, 51cm wide, 37cm deep (2)

R50 000–70 000



detail



*278

A set of six walnut, fruitwood and ivory-
inlaid side chairs, probably
Indo-Portuguese, 18th century

each with shaped top rail above a shaped back splat
inlaid with classical figures standing before an arch,
masks and urns filled with fruit and foliage, drop-in seat,
on cabriole legs and pad feet joined by turned and block
stretchers, *restorations* (6)

R60 000–80 000



279

279

A Colonial rosewood and ebony deeds box, 18th century

the moulded rectangular two-plank hinged top applied with brass bosses, the sides with carrying handles, on a moulded base, 16,5cm high, 56,5cm wide, 32,65cm deep

R15 000–20 000

280

A Batavian ebony settee, 18th century

the shaped top rail carved with a flowerhead flanked by leafy tendrils, flowers and fruit above a row of spindles, caned seat, on twist-turned and carved block legs, twist-turned side supports, on bun feet, 117cm wide

R25 000–30 000

281

A Batavian teak and ebony brass-mounted chest, 18th century

the rectangular hinged top with brass bosses, the front with a pierced heart-shaped escutcheon plate, with two panelled drawers below, the sides with brass handles, on bun feet, 80cm high, 146cm wide, 60cm deep (2)

R40 000–50 000



280



281



282 interior detail

*282

**A Chinese Export hardwood
fall-front bureau,
18th century**

the moulded rectangular top with
fall-front enclosing a shaped fitted
interior, with a pair of arched reverse
glass painted panelled doors enclosing
four small horizontal drawers and six
vertical drawers flanked by curved open
compartments, above four conforming
drawers inlaid with ivory stringing, with
secret well, three graduated drawers
below, on a plinth base with bracket
feet, 110cm high, 105,5cm wide, 55cm deep

R60 000–70 000

283

**A Chinese hardwood side
table, Qing Dynasty,
19th century**

with panelled top, pieced scroll and
carved ends above a conforming apron,
on double panelled legs and carved
block feet, 82cm high, 111cm wide,
40cm deep

R12 000–15 000



282



283

284

A pair of Chinese hardwood and burr-elm armchairs, 19th century

each with pierced rectangular back centred by a roundel, curved arm supports, rectangular panelled seat, on six tapering legs headed by scrolls and joined by pierced stretchers (2)

R16 000–20 000



284

285

A Chinese carved and ebonised open stand, Canton, early 20th century

with three graduated open shelves above a pair of shelves and a drawer, on claw and ball feet, the whole carved with a pierced frieze of flowerheads, *restorations, 142cm high, 104cm wide, 30cm deep*

R15 000–20 000



285

286

A pair of Chinese hardwood and inlaid table stands, early 20th century

each of floriform outline, inset with a mottled pink marble top above a pierced and carved frieze, on mask-headed legs with claw and paw feet joined by stretchers, *62cm high* (2)

R10 000–12 000



287

A Japanese Nagasaki export lacquer and mother-of-pearl inlaid five-piece suite, Zohiko, late Meiji Period (1868-1912)

inlaid with variously-coloured mother-of-pearl of figures at various pursuits against a black ground, comprising: a scholar's table, 22cm high; a rectangular table, 41cm high, 82cm long, 46cm wide; a pair of chairs; and a three-fold screen, 96cm high, 135cm wide open (5)

R12 000–15 000

288

**A Japanese bronze lantern,
Meiji period (1868–1912)**

the pierced spherical body cast with
panels of flowers, on three pierced feet,
the top with carrying handle, 44cm high

R6 000–8 000



288

*289

A miniature Japanese gilt-metal mounted shibayama-inlaid ivory shodana, Meiji Period (1868–1912)

decorated in gold *hiramaki-e* and *takamaki-e* and inlaid mother-of pearl, coral and ivory with various birds and insects amongst flowers and fruit, with two sliding doors, one inlaid with a maiden, the other with a *samurai*, the lower section with a pair of cupboard doors and an arrangement of drawers, on a plinth base, signed, losses to inlay and metalwork, some cracks and repairs, 22,5cm high, 19,5cm wide, 8,5cm deep

R20 000–25 000



289



290

290

A Chinese pottery and red-painted amphora, Neolithic Period, 10th-early 1st millennium BC

Painted with double circles centred by alternating panels of lattice and cross-hatching, the sides applied with lug handles, with everted lip, 31cm high

R20 000–25 000



291

291

A Chinese brown-glazed pottery jar, cover and a basket, Song Dynasty (96-1279)

Ovoid, the shoulders moulded in relief with a scaley dragon, with associated cover, the part-glazed basket with pierced sides raised on a shallow circular foot, the jar and cover 19cm high, the basket 16cm diameter (2)

R6 000–8 000



292

Two painted pottery figures of equestrians, Tang Dynasty (618-907)

each horse standing foursquare on an unglazed rectangular base, each hooded rider seated atop a black-painted saddle and a blanket highlighted with green, white and red foliate decoration, their moustached faces modelled with high cheek bones, their robes red-glazed with white and green dot decoration, with raised hands, 45,5cm high (2)

R180 000–200 000

NOTES

Each figure accompanied by an Oxford Authentication Thermoluminescence Analysis Report, Nos C109q70 and C108y18





293

293
A Chinese blue and white dish, Qing Dynasty, Kangxi, 17th century

the centre painted with lotus blooms and foliage, the cavetto with panels of flowerheads, the reverse similarly decorated, *underglaze-blue double-ring mark, fritting chips, 21,5cm diameter*

R4 000–5 000



294

294
A Chinese blue and white jar, Qing Dynasty, late 18th century

ovoid, painted with a boatman transporting three figures playing a game in a sampan, before pavilions and mountainous landscapes, *underglaze-blue double-ring mark, with associated wooden cover, 17,5cm high*

R5 000–7 000



295

295
A Chinese Dehua Blanc de Chine libation cup, Qing Dynasty, late 18th/early 19th century

modelled with a deer below a prunus tree with a *feng-hu* bird above, the reverse with a dragon in combat with a tiger, *firing crack and minor restoration, 8,5cm high*

R10 000–15 000



296

296
A Chinese blue and white charger, Qing Dynasty, Qianlong (1736–1795)
 painted with a riverscape and boat-houses before mountains, enclosed by cell, foliate and diaper borders, *restored, 55cm diameter*

R8 000–10 000

297

A Chinese blue and white Nanking dish, Qing Dynasty, early 19th century

octagonal, painted with pavilions and a sampan before rocky outcrops, enclosed by a wave and spearhead border, 41cm wide

R5 000–7 000

298

A large Chinese export blue and white tea canister, Qing Dynasty, late 18th/early 19th century

of square-section outline, painted with pavilions and sampans before mountains in a riverscape setting, with metal collar, the interior with four moulded divisions, chip, 37cm high, with associated wooden cover

R9 000–12 000

299

A Chinese export blue and white tea caddy, Qing Dynasty, Qianlong [1736–1795]

painted with figures before pavilions, riverscapes and mountains, brown and gilt highlights, lacking cover, 11,5cm high; and a soft paste example, probably 19th century, painted with a figure seated in a pavilion, the reverse with two maidens before a building, gilt highlights, 11,5cm high (2)

R6 000–8 000



297



298



299



300

300

A Japanese Arita export 'Imari' plate, early 19th century

the centre painted with the 'Three Friends' before a pagoda and rocky outcrop, the rim with three panels similarly decorated against a blue ground highlighted with flower-heads and scrolling foliage, the reverse with three floral sprays, pseudo Chinese underglaze-blue six-character Kangxi mark, 20,5cm diameter

R4 000–6 000

301

A Chinese Export iron-red and green jar and cover, 18th century

possibly for the Tibetan market, ovoid, painted with three flaming panels of a figure in meditation seated on a lotus, divided by panels of standing mythological figures with webbed feet, in chain-mail attire, with diaper borders, the cover similarly decorated, *minor firing cracks and chips, minor chipping to the foot rim, 25cm high*

R5 000–7 000

302

A Chinese blue and white plaque, Qing Dynasty, late 18th/early 19th century

circular, painted in underglaze-blue with a sampan transporting a buffalo before a mountainous riverscape, *restorations, 26cm diameter*

R4 000–6 000

303

A Chinese blue and white jar, Qing Dynasty, late 18th century

ovoid, painted with peonies before a balustrade and rocky outcrop, *11cm high*

R3 000–4 000

304

A Chinese blue and white jar, Qing Dynasty, early 19th century

ovoid, decorated with sprays of flowers, *13,5cm high*

R3 000–4 000



301



302



303



304



305

305

**A Chinese blue and white vase,
Qing Dynasty, late 18th/early
19th century**

baluster, painted with medallions of dragons,
feng-hu and clouds, the neck painted with
Buddhist emblems between blue line borders,
chips to foot rim, underglaze-blue double-ring mark
with artemisian leaf, 31cm high

R7 000–9 000



306

306

**A Chinese blue and white vase,
Qing Dynasty, 19th century**

ovoid with elongated neck, painted with figures at
various pursuits, including a figure and his
buffalo crossing a bridge, within land- and
waterscapes, the neck painted with mountains,
40cm high

R10 000–15 000



307

307

**A pair of Chinese blue and white
jars, Qing Dynasty, 19th century**

baluster, each decorated with scrolling foliage
and sweet peas and painted with *Shuangxi*
characters, the shoulder with a greek-key border,
the rim with stylised flowerheads, underglaze-blue
four-character mark, now fitted for electricity, with
shades, 36,5cm high (2)

R15 000–20 000

308

**A pair of Chinese blue and white
vases, Qing Dynasty, 19th century**

similar to the previous lot (2)

R15 000–20 000



309

309

**A Chinese blue and white vase,
Qing Dynasty, 19th century**

painted with a dragon contesting a flaming pearl
between double line borders, underglaze-blue
double-ring mark, hairline crack, 33cm high

R6 000–8 000

310

A Chinese blue and white vase, Qing Dynasty, late 19th century

baluster, painted with four maidens playing with small children before a balustrade and rocky outcrop, *hairline crack, underglaze-blue double-ring mark, 34,5cm high*

R7 000–9 000

311

A Chinese blue and white jar and cover, Qing Dynasty, late 19th/early 20th century

painted with maidens at various pursuits before a balustraded garden and attended by four small boys, the cover similar, *apocryphal underglaze-blue Kangxi four-character mark, 30,5cm high*

R4 000–6 000

312

A Chinese blue and white jar, Qing Dynasty, 19th century

painted with three shaped panels of Buddhist emblems enclosed by prunus blossom, *underglaze-blue double-ring mark, with later pierced wooden cover, 22cm high*

R4 000–6 000

313

A Chinese blue and white Nanking jar, Qing Dynasty, 19th century

ovoid, painted with buildings before a riverscape, *with later wooden cover, cover damaged, 20,5cm high*

R1 200–1 500



310



311



312



313

314

A Chinese blue and white jar and cover, Qing Dynasty, late 19th/early 20th century

baluster, painted with a pair of dragons amongst flowering peonies, the shoulders and rim with bamboo, foliate and geometric border, the cover similarly decorated, *apocryphal underglaze-blue Kangxi four-character mark*, 33cm high

R5 000–7 000



314

315

A Chinese blue and white dish, Qing Dynasty, late 19th century

decorated with a pair of scaley dragons amongst large peonies, *apocryphal underglaze-blue Kangxi four-character mark*, 37cm diameter; and another, painted with a *dog of fo* and two pups contesting a ball amongst stylised clouds, *apocryphal underglaze-blue Kangxi four-character mark*, 36,5cm diameter (2)

R4 000–6 000

316

A pair of Chinese craquelure and bronzed-glazed vases and covers, Qing Dynasty, 19th century

each baluster body enamelled with hunting parties before mountainous landscapes against a craquelure ground, the shoulders and base with carved bronzed bands, the shoulders applied with dragons contesting a flaming pearl, each cover with a *dog of fo* finial, *some chipping*, 67cm high (2)

R15 000–20 000



316



317

317

A Chinese Dehua blanc-de-chine figure of an Immortal, Qing Dynasty, possibly Kuan-ti

the bearded figure modelled with clasped arms, his right shoulder adorned with a ferocious mask of a beast, standing on a stylised rocky outcrop with waves below, *minor restoration to his cap*, 32cm high

R30 000–40 000



318

318

Two Chinese copper red-glazed vases, Qing Dynasty, late 19th/early 20th century

each of baluster outline with elongated neck, one with spreading foot, *the foot rims with chips*, one with *apocryphal underglaze-blue four-character mark*, the taller 39cm high (2)

R7 000–9 000

319

A large Chinese copper red-glazed vase, Qing Dynasty, late 19th/early 20th century

baluster with flared rim, the copper red glaze streaked with purple tones thinning to a pale mushroom colour to the lip, *the footrim with chips*, 81,5cm high

R18 000–24 000

320

A Samson armorial tankard, Paris, 19th century

cylindrical, painted in the Chinese palette with an armorial enclosed by enamel flowerheads within foliate and spearhead borders, gilt highlights, 12cm high

R1 500–2 000

*321

A Mughal ivory-hilted gold-damascened dagger, 18th century

the curved double-edged blade with gold-damascened palmette, the pommel in the shape of a ram's head, *ivory losses*, 30cm long, and a green velvet-covered scabbard

R18 000–24 000



319



320



321



322

322

**A gilt-bronze figure of Jambhala, Tibet,
18th/19th century**

seated in *lalitasana* on his recumbent lion with a lotus base below, his left hand holding a mongoose and his right holding a lemon, the pot-bellied figure wearing a *dhoti*, jewels and a five-leaf crown, with gilded face and elongated ear-lobes, his right foot resting on a conch shell, the base sealed and engraved with a double-*vajra*, 18,5cm high

R25 000–35 000



323

323

**A Chinese export lacquer tea caddy, Qing
Dynasty late 18th/early 19th century**

rectangular with canted corners, the hinged cover enclosing a pair of Pak Tong tea canisters with covers engraved with birds and foliage, the sides with carrying handles, raised on gilt lion's-paw feet, decorated throughout with figures at various pursuits, *minor chipping to lacquer*, 18cm high, 27cm wide, 19,5cm deep

R8 000–10 000



324

**A pair of Chinese spinach jade bowls,
Qing Dynasty, 19th century**

each carved with rounded sides rising from a short spreading foot rim, the stone of mottled green tone with characteristic small black and white speckles, the base incised with Qianlong seal mark, 7,3cm high, 19,5cm diameter, with carved wooden stands (4)

R50 000–60 000



325

325

A pair of Chinese brass fan-shaped ceremonial standards, late 19th century

each chased and decorated with a pair of dragons contesting a flaming pearl, above a stylised pavilion with a fish emerging from waves below, the border with small birds perched on flowering peony branches, the standard supported in a dragon's mouth, on a twist-turned wooden pole and later stepped base, *double character mark of Good Fortune above a mark of commendation for Yu the Great Emperor*, 120cm high, including base (2)

R6 000–8 000



326

326

A Chinese bronze bell, circa 1900

the bell with wavy rim, cast with bands of contesting dragons flanking a tablet inscribed '*da ming xuan de nian zao*', mountainous landscapes with *feng-hu* birds above, further inscribed '*wan gu liu fang*', surmounted by a double dragon handle, suspended within an arched wooden stand carved with contesting dragons set to an oval base with a band of greek-key decoration, pierced scroll and cloud forms, 63cm high (2)

R12 000–15 000

***327**

A pair of Chinese bamboo, rosewood, and ivory-inlaid table fans and stands, Republic of China (1912–1948)

shield-shaped, each side silhouetted with maidens and children in relief with various pursuits, highlighted with ivory panels variously stained and engraved, against a pierced ground enclosed by a foliate border highlighted with cabochon-cut sodalite to a stylised bamboo frame, the handles with a tassel, to a carved and pierced rosewood stand on a rectangular base, *signed, 37cm high excluding stand, 48cm high including stand (4)*

R8 000–10 000

328

A Chinese ancestor portrait, late 19th/early 20th century

painted with twelve figures wearing ceremonial robes with badges for seventh and ninth rank civil officials represented by the Mandarin Duck and the Paradise Flycatcher respectively, *paper laid down on board, 144,2cm by 91,3cm*

R20 000–30 000

329

A pair of Chinese lacquered wood figures of Guanyin
each standing barefooted figure adorned with beaded jewellery and holding a scroll, their flowing robes with foliate borders, *some lacquer loss, age-related cracks, some distress, 52,5cm high (2)*

R5 000–7 000

330

A Chinese bronze censer and cover, early 20th century

after the archaic, the body incised with *taotie* masks and dragons, the sides with stylised dragon handles, raised on three lion-mask headed paw feet, the pierced cover with a *qilin* finial, *23cm high*; and a carved wooden stand (2)

R3 000–4 000

331

A Chinese bronze censer and cover, 19th/early 20th century

ovoid pierced body moulded with a *feng-hu* bird to the front, the reverse with a *qilin*, the sides with archaistic phoenix handles, the cover with a *dog of fo* finial, raised on mask-headed outset feet, *24cm high*

R2 000–3 000



327



328



332

A rare Japanese Arita blue and white VOC dish, Edo Period, late 17th century
decorated in underglaze blue with sprays of finger citron, peaches and foliage, the centre and the base bearing the V.O.C. monogram (*Vereenigde Oostindische Compagnie*), the reverse loosely painted with sprays of leaves, 32,3cm diameter

R150 000–160 000



detail

333

A Japanese Imari dish, late Meiji Period (1868–1912)

of wavy oval outline, painted with a fan-shaped panel of one thousand storks, with two further panels against an iron-red ground painted with groups of small boys and flowerheads, 30cm diameter

R3 000–4 000

334

A Japanese Imari dish, late Meiji Period (1868–1912)

of floriform outline, painted with a kite- and a fan-shaped panel, enclosed by a pair of phoenix and stylised clouds, restored rim, 31cm diameter

R1 500–2 000

335

A Japanese Imari dish, late Meiji Period (1868–1912)

of shaped outline, painted with panels, one with a *shi-shi* contesting a ball, two further panels painted with flowers and a pavilion reserved against a ground of flowerheads, 27cm diameter

R2 000–2 500

336

A Japanese Imari charger, Meiji Period, (1868–1912)

painted in typical palette with concentric radiating panels, the centre painted with butterflies, foliate and diaper panels, the reverse with floral sprays, 62cm diameter

R7 000–9 000

337

A Japanese Imari charger, Meiji Period (1868–1912)

of floriform outline, painted in typical palette, the centre painted with a vase of flowers enclosed by four panels of flowering, trees, *ho-o* birds and turtles, the reverse with floral sprays, 55,5cm diameter

R8 000–10 000

338

A Japanese Imari dish, Meiji Period (1868–1912)

the centre painted with a rondel with three *mon*, enclosed by three panels of a scholar contemplating on a mat before a screen, with three further rondels of an *Ebisu* astride his fish, with gilt highlights, 46,5cm diameter

R5 000–7 000

339

A Japanese Imari dish, late Meiji Period (1868–1912)

of floriform outline, painted with two shaped panels, one with dancing geishas, the other with three cranes, reserved against an iron-red ground painted with five small birds in flight, 37cm diameter

R5 000–7 000

340

A Japanese Imari charger, late Meiji Period (1868–1912)

the centre painted with two panels, one fan-shaped with a figure in a sampan before a pavilion with Mount Fuji in the distance, the other persimmon-shaped panel painted with three small boys, against an iron-red ground with a bird perched on a prunus branch, the reverse painted with three dragons, gilt rim, 45,5cm diameter

R6 000–8 000



336



337



341
part lot

341

An Erhard and Söhne brass and lacquered rosewood table lamp and shade, circa 1910

the detachable circular domed brass frame centred by a brass-inlaid lacquered rosewood medallion, the rim pierced with flowers and foliage, pleated silk shade, supported on a tapering column with stepped reeded collars, the circular base inlaid with a large stylised flowerhead, raised on three scroll feet, 51cm high; and a Erhard and Söhne bowl (2)

R15 000–20 000



342

342

A Goldscheider polychrome pottery figure, The Captured Bird, (Butterfly Girl) circa 1925

designed by Josef Lorenzl, inspired by the dancer Niddy Impekoven, the standing figure supported by a flower-filled urn on a black oval-shaped base, minute chip to the left middle finger, painted factory mark, impressed numerals 5230, 2387, paper retail label, Carl Schaffer, 46cm high

R50 000–70 000

*343

A French Art Deco five-piece electroplate, macassar and ivory tea service, circa 1925

of spherical form, with angular macassar handles, raised on a spreading footrim, comprising: a teapot with hinged cover, hot water jug with hinged cover, sugar bowl and cover, milk jug, and circular tray on ball feet, tray 48cm diameter (5)

R35 000–40 000

344

A Georg Jensen silver Acorn pattern flatware service, designed by Johan Rohde, mid 20th century

introduced in 1915, comprising: twelve soup spoons, twelve fish knives, twelve fish forks, twelve table knives, twelve table forks, eleven dessert knives, twelve dessert spoons, and twelve dessert forks, 3625g all in (95)

R45 000–50 000

343



344



345



345

An Austro-Hungarian silver tazza, Alexander Sturm, Vienna, 1886-1922, .800 standard

the circular top with palmette border enclosing a glass dish with star-cut base, raised on a column headed by a conforming border, on a spreading circular foot, 610g, 17,8cm high

R4 000–6 000

***346**

An Austro-Hungarian silver tea service, Vienna, 1872-1922, .800 standard

oval, with ribbed borders, harp-shaped handles and ivory and silver-capped acorn-shaped finials, comprising: a teapot with hinged cover, covered two-handled sugar bowl, milk jug, six cups with glass liners, six saucers, and a two-handled tray, 5775g all in, the tray 76,5cm wide over handles (16)

R20 000–25 000

346



347

A pair of Russo-Polish silver candlesticks, mark for FC and Izrael Szekman, Moscow, 1908-1926

the domed square base raised on four acanthus and scroll feet and moulded in relief with swags of ribbons, berries and foliage below a band of anthemions, the tapering square-section column similarly decorated, surmounted by an urn-shaped sconce, 780g all in, 32,5cm high (2)

R20 000–30 000

347





348

A pair of Empire mahogany, gilt-brass mounted and marble-topped commodes, mid 19th century

each with rectangular marble top above a projecting frieze drawer, with three long drawers below flanked by turned columns, on rounded feet, 88cm high, 127cm wide, 62cm deep (2)

R150 000–200 000

349

A pair of Biedermeier mahogany mirrors, 19th century

each with outset cornice above an oval panel, the rectangular plate flanked by half-turned pilasters, moulded base, *114cm high, 56,5cm wide (2)*

R15 000–20 000

350

A Dutch marquetry fall-front bureau, 19th century

in two parts, the rectangular top above a serpentine-shaped fall-front enclosing a fitted interior, with pigeon holes, small drawers, hidden compartments and a well, the lower bombé section with three graduated drawers, on claw and ball feet, *restorations, 107cm high, 113cm wide, 60cm deep*

R20 000–30 000



349



350



351

351

A Louis XIV style walnut and upholstered armchair, early 20th century

upholstered in ostrich skin, acanthus-leaf-carved arm-rests, on braganza-style feet joined by stretchers

R7 000–9 000



352

*352

A rosewood and bone-inlaid prie-dieu, possibly Austro-Hungarian, 19th century

the moulded rectangular top inlaid with an oval cartouche decorated with a pair of dancing figures enclosed by geometric line borders, the front supported by turned columns, the backboard inlaid with a compass motif, the rectangular base raised on low block feet, inlaid throughout with bone stringing and foliate cartouches, *restorations, replacements, some loss*, 92cm high, 71,5cm wide, 35,5cm deep

R20 000–25 000

353

A pair of Venetian wrought-iron standing lanterns, 20th century

each hexagonal lantern with hinged glass door enclosing a candle-holder, with leaf cresting above a tubular column, on four cabriole legs and scroll feet, heightened and applied with acanthus leaves, *184cm high (2)*

R20 000–25 000





detail

354

A pair of monumental Venetian parcel-gilt ebonised and carved wood blackamoors, in the manner of Valentino Besarel, second half 19th century

each supporting an urn on his head carved with winged dragons and lion-masks, wearing a turban, tunic top and pantaloons, standing barefooted on a hexagonal base carved with swags of flowers and lion-masks, with gilt highlights, 234cm high (2)

R250 000–300 000

NOTES

Valentino Panciera Besarel (1829 1902) was born in Zoldo, in the province of Bellune, Veneto, Italy, the son of the wood carver Giovanni Batista Besarel. He established himself in the 1860's with an atelier located in Venice. His trade card listed private patrons and royalty including Edward, Prince of Wales. He exhibited at the 1878 *Paris Universelle Exposition*, where he was awarded the *Grande Medaille d'Or*. He was awarded the *Chevalier de la Légion d'Honneur*. The churches of Este and Conselve, near Padua possess many groups of saints executed by him.



355

A Medusa vase, Barovier & Toso, designed by Ercole Barovier, circa 1940

the undulating opalescent body with rows of diagonal drops, *with bruise*, 14,5cm high, 30cm wide

R8 000–10 000

356

A Strombergshyttan engraved glass vase, 1960s

triangular, the thick-walled pale blue body engraved with a young girl observing herself in a mirror, *engraved 'Strombergshyttan, B1127/C1519'*, 27,5cm high

R4 000–6 000

357

A Nuutajärvi Nottsjo glass vase, designed by Gunnel Nyman (1909–1948)

the tapering ovoid thick-walled clear glass body internally blown with a spiralling white ribbon, *engraved 'Gunnel Nyman Nuutajärvi Nottsjo 55'*, 44cm high

R7 000–9 000

355



357



356



358



358

A Leerdam Unica glass vase, Floris Meydam, 1957

the flattened tapering clear glass body with a pale yellow core enclosed by white, blue and brown agate-coloured bands, *engraved 'Leerdam Unica, F Meydam, MA 602'*, 25,4cm high

R9 000–12 000

NOTES

Accompanied by a certificate from De N.V. Koninklyke Nederlandsche Glasfabriek Leerdam stating that this vase, numbered M.A. 602 is unique and made in collaboration with the designer and master glassblower.

359

An Art Deco large smokey topaz acid-etched glass vase, probably French

trumpet-shaped, raised on a thick circular foot, the rough textured body etched in relief with stylised foliage, with metallic highlights, *chips to the base, internal bruise*, 38,5cm high

R6 000–8 000

360

A Škrdlovićé Glassworks vase, designed by Maria Stáhlíková and Milena Velišková, 1960

wave-shaped, the pale blue body with a cobalt blue core, model 6011, 19,5cm high

R5 000–7 000

361

An Exbor Glassworks vase, designed by Pavel Hlava, 1964

the cobalt blue and amber faceted rectangular body with abstract inclusions, encased by clear glass, 21cm high

R8 000–10 000

EXHIBITED

Pavel Hlava, Muzeum a Pojizerska Galerie Semily 9 May to 23 June 2013

362

An Exbor Glassworks vase, designed by Pavel Hlava, 1964

the faceted triangular white core enclosed by carmine red and dark yellow with abstract inclusions, encased by clear glass, 22cm high

EXHIBITED

Pavel Hlava, Muzeum a Pojizerska Galerie Semily 9 May to 23 June 2013



359



360



361



362

363

**A Škrdlovicé Glassworks
vase, designed by František
Vízner, 1968**

cylindrical, the clear body centred by a
yellow orb, model 6832, 15cm high

R6 000–8 000



363

364

**A Chříbská Glassworks
vase, possibly designed by
Professor Josef Hospodka,
1960s**

ovoid, with an elongated neck and
open mouth, the clear glass body fused
with pink, green and blue, *minor chip to
the lip*, 42cm high

R4 000–6 000



364

365

**A Škrdlovicé Glassworks
vase, designed by František
Vízner, 1974**

harlequin green, with a band of
transparent bubbles to the top,
28,5cm high

R8 000–10 000



365

366

**A Škrdlovicé Glassworks
vase, designed by Ladislav
Paleček, 1976**

the amber and green body with
moulded sides, model 7608,
29,5cm high

R6 000–8 000



366

367

**A Škrdlovićé Glassworks
vase, designed by Jaroslav
Svoboda, circa 1978**

spherical, with lavender stylised
flowerhead base, 12cm high

R2 500–3 500

368

**A Škrdlovićé Glassworks
vase, designed by Jaroslav
Svoboda, 1978**

spherical, the clear glass body with
orange base, 11cm high

R2 500–3 500

369

**A glass vase, designed by
Jaroslav Svoboda, circa
1990**

cylindrical with a faceted side and olive-
brown core, 21cm high

R5 000–7 000

370

**A Beránek Glassworks vase,
designed by Jeronim Tišljár**

the clear body with an ovoid dark
amethyst centre above a suspended
bubble, 15,7cm high

R4 000–6 000

371

**A Škrdlovićé Glassworks
vase, designed by Jaroslav
Svoboda**

the clear glass body with a cylindrical
orange core partially encircled by
horizontal green bands, 25,5cm high

R6 000–8 000



367



368



369



370



371

372-380

No Lots